

C.O.C.A. TIMES

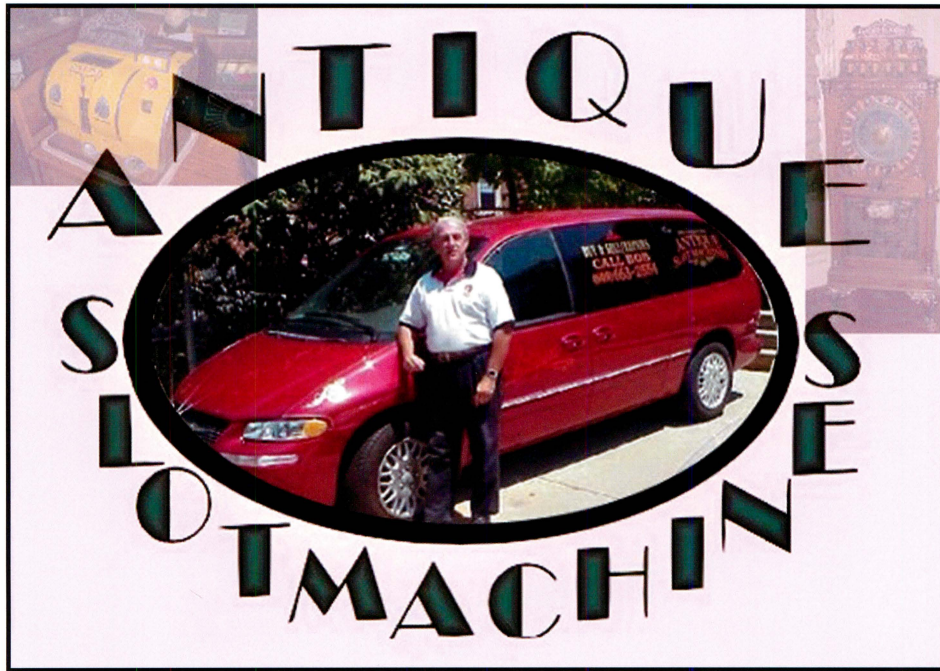
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ISSUE 2
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Message from Your President

Hope this summer provides for all C.O.C.A. members a time of peace and tranquility. With all the ever changing things the world is facing, hopefully the enjoyment of coin-op collecting will never be diminished. The club has surpassed 550 members and is looking for bigger and better things for this year and the future. We are always looking for volunteers to help with new ideas and different projects. If you are able to help, please let me know. I am also looking for those collectors who have an interesting story to tell about a great find or just a fun coin-op story. The C.O.C.A. club wants to again thank both Mr. and Mrs. Sanfillipo for their generosity to opening up their house to the club. Their

coin-op and music collection is certainly one of the top collections in the world.

If you have any changes in your e-mail address or phone number please e-mail Dan Davids at: djdavids@earthlink.net as we will be publishing a new roster in the fall.

I look forward to seeing you all at the greatest coin-op show in the world at St. Charles, ILL in November. Until then, Happy Hunting...

Paul Hindin



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ABOUT THE COVER

This issue's cover story is brought to us by Bill Howard. He shares a sampling of his vast collection as well as educating us to the types of machines being manufactured right around the WWII time frame.

Deadline for next issues ads & articles:

August 15, 2002

WORLD WAR II MACHINES

by Bill Howard

Pictured on the front cover is my collection of what I believe are the finest and rarest of the World War II coin-op machines: *Ball Gum Bomber*, 1939, Erie Machine Co. of Cleveland, *Civilian Defense*, 1942, Atlas Games of Cleveland, Ohio, *Hitler Target*, 1940, rebuilt kit from 1942, Runyon Sales of Newark, N.J., *Kill the Jap*, 1943 Groetchen Tool Co., *Cannonball*, 1940 Victor Vending Corp. of Chicago, *Spitfire*, 1940 Scientific Machine Corp. of Brooklyn. These adorn my office and are supervised by the ever vigilant sailor who warns everyone on a



one of a kind poster to "Keep Your Mouth Clamped" because "Rats May Be Listening," with two rats in the background with the faces of Hitler and Tojo.

In order to understand factors involving the rarity and desired condition of

these machines, some historical perspective is necessary. One of the proudest chapters of coin-op history is the important role that the industry played in America's successful prosecution of the war effort. The technological help the industry provided in the development and manufacture of war equipment was not forgotten by the top coin-op manufacturers as they argued unsuccessfully to repeal the passage of the Johnson Act legislation which sounded the death knell to slot machines, trade stimulators and other gambling devices in 1950. Many articles found in the last volumes of Coin Machine Journal voice the feelings of many of these manufacturers that their patriotic assistance during the war was too soon forgotten when the Johnson Act was introduced.

But not all the efforts of the coin machine industry during the war were motivated by patriotism and sacrifice. In fact, many of the machines in this collection evidence greed to profit in the name of patri-

otism and national sacrifice. *Civilian Defense* has writing that suggests that you are contributing to civilian defense by gambling to get war stamps. As for *Kill the Jap*, the suggestion is that you are helping to defeat Japan by pouring money into a machine in an effort to poison Tojo with a pill. Keep Em Bombing has you contributing to the Pacific Front by pouring pennies into a gambling machine. *Poison this Rat* was perhaps the most outrageous because it actually confused pouring money into this machine with buying war bonds.

As you can imagine, many of the purer of heart watchdogs of American values yelled "foul," and the War Profiteering Act was passed, declaring such misleading machines illegal and calling for their immediate confiscation to fight profiteering of our nation's war effort.

Now, if we know anything about the coin machine industry from its checkered past, we know that it was a resilient group. Stockpiled with many worthless and illegal machines they would have to "eat," many manufacturers, jobbers and entrepreneurs of the mom and pop shops simply "legalized" these offenders by painting over them. Without the offensive and confusing profiteering language, these machines again became usable on location. That is why most of the World War II machines that have survived have had the offending writing painted over, and ones in all original condition are so hard to find. Their price tags go up accordingly.

Also, materials were rationed during the war, causing such machines to be of less than desirable quality of construction, again contributing to the rarity of these machines in good condition.

Poison This Rat should be of tan paint with blue writing on the left side that says:





“Help Defeat the Axis • Buy U.S. War Bonds.”

On the right side also in blue writing, there should read: “Help Uncle Sam Win • Buy U.S. War Bonds.” On each side of *Keep Em Bombing* there should be an American soldier inside a red “V” urging you to: “Buy United States

Defense Bonds and Stamps.”

Kill the Jap, perhaps the rarest of these machines, has only a red star on the sides and top, but on the face of the playing field it is the urging to: “Buy U.S. War Bonds.” It is my opinion that, since it is almost impossible to get to the face of the play field of this machine without smashing the glass or otherwise causing serious damage to this machine, it is almost impossible to find one of these machines that “survived” the war.



As to the particulars of these machines themselves, I find them all wonderful as to graphics and substance. The *Ball Gum Bomber* has you bombing submarines from planes that are colorfully depicted. The front of *Civilian Defense* urges you to “Remember Pearl Harbor: while you watch the bombing of New York City near the Empire State Building by all three of the axis power planes. This has sad historic significance today and is the only World War II machine I know of that has all three villains prominently depicted for hatred on one machine.



As for the *Hitler Target*, buyers beware! If the definition of a coin-op machine to a collector is

one that was mass-produced for consumption in its original condition, this is one of the few legitimate Hitler or Tojo target games I have seen. Most often, some clever soul has painted these villains on an already existing machine, or pasted a picture onto an already existing game. Again, buyers beware! As for the *Hitler Target*, you not only get a gumball after taking a shot at the “world’s most hated man,” as the award card indicates, but, if you are successful, you get to watch his tongue wiggle. And whatever his shortcoming, Adolph certainly could wiggle his tongue.



The graphics of *Keep Em Bombing* on an original machine in great condition simply defy description.

The *Spitfire* allows you to operate the plane as it flies over the enemy ship so that you can drop a gumball bomb on one of the shops’ two smokestacks. For me, it is one of the neatest skill games I have ever played.

Rounding out the group is the Victor *Cannonball*. This machine is very rare for a Victor and this is the only example I have ever seen in all original condition. You shoot a gumball into the air and try to hit the airplane target flying over the land mines. If successful, your gum hangs in the verification window of the plane until you collect your prize, and the ball gum is voided into the machine by a lever in the back into a compartment that keeps track of the winning balls. If you lose, the ball falls for another shot unless it’s eaten up in the land mines.

Today, these machines are not politically correct. But they sure were a hit on the home front at a time when we knew our enemies and knew they deserved to be hated.

This Corndog Won't Hunt

by John Peterson

It all started innocently enough. It always does, you know. The headliner on Ebay said: "Penny Machine Stimulator 1920's England NR." The word description was equally enticing: "This fun old machine from England used the large English penny.I don't know exactly how this works. It looks like it has some kind of a wire attached to a battery of some sort and all kinds of gears. I haven't a clue other than this is out of a purchase of things from the 1920's I recently acquired." The three pictures showed the case from two angles and one picture of the interior. All in all, a most intriguing and quite unrevealing offering with a \$49.99 opening bid.

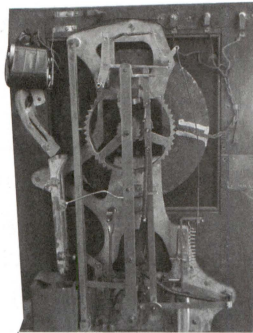
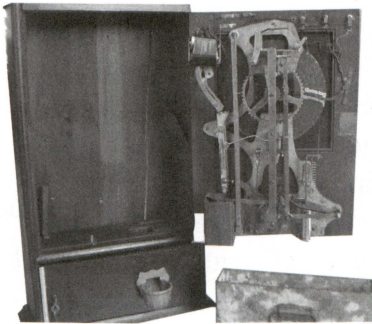
British people. I found them to be warm hearted, generous of spirit and all around fun; in a word, just like Americans but with a better accent! When I finally got around to pursuing coin-operated items in the early 1990's, I stumbled across a British "all-win" machine and after that, I didn't have a choice. My collection has progressed slowly and I relish the research into the background of these machines as much as I do the collecting.

This Ebay machine, mysteriously named "RAINBOW ROULETTE" definitely had my attention. I pulled out my reference books and sought possible manufacturers. In this respect, collectors of American made machines have a distinct advantage. Americans recognized early on that product placement has important advertising implications. As a result, almost all American manufacturers stamped their name on the case or works, very prominently in some instances. For some unknown reason, the English are exactly the opposite. It is extremely rare to find an English coin-operated game with the name of the manufacturer on it and the older ones almost never have any identification other than the name of the game, if that. The matter is complicated somewhat by the fact that it was not uncommon for several manufacturers to make machines with the same name. The games may or may not be the same type of play. Therefore, when researching the games, you start with the name. If the name appears in one of the reference books, you may or may not have a match. The books that I have are good but by no means comprehensive in their coverage of the vast subject of British coin-op. The next step is to look at the machine itself. Some of the manufacturers had a distinctive style to their games in both cabinetry and hardware. This is more art than science and attribution based solely on the "look" of the game is suspect at best.

"Rainbow Roulette" was not listed in any of my books nor did I recognize the case work. My court of last appeal under these circumstances is my English collecting buddies. I've never met any of them face to face but have developed friendships



Rainbow Roulette



To set the record, I am a collector of British coin-op games. I'm not really sure how that all got started. It may relate back to my days in the early 1970's when as a US Navy pilot I was flying over to Europe on a regular basis. I spent a lot of fun time in London and the surrounding pubs and many of their antique stores. I was not collecting coin-operated items at that time. In retrospect it would have been fortuitous had I been doing so but at the time I was consumed by antique music boxes and pump organs. One was easy to transport but very expensive to purchase and the other just the opposite. More than one full-sized pump organ came across the Atlantic in the back of my C-130. I also fell in love with the

over the internet. A particular knowledgeable chap from Melton, Mowbray (the home of the best pork pies, I'm told) is Melvyn Wright. Melvyn is a delightful fellow who maintains a website with a wealth of information on the British games. The address is: www.vintageslots.co.uk. I had Melvyn take a look at the pictures on Ebay. His comment was, "It looks French to me." Although I collect mostly British games, I have no objection to a French game or two. In addition, it took the British big penny which is a personal requirement I have placed upon myself in an attempt to put some outside limitation on the collecting monster. It is not uncommon to find German or French games made specifically for the British market and in the English coinage.

After receiving several e-mails and pictures from the seller and a near-disaster bidding procedure, I was the proud owner of "RAINBOW ROULETTE." The next challenge was getting the game safely home. The seller had advertised a crating fee of \$150 in addition to whatever shipping charge would apply. The game was in the Dallas area and I live in Minneapolis, Minnesota. The advantage I have is my occupation: I'm an airline pilot. In past purchases, I plan an overnight in the intended city. I rent a car, drive to the seller's place, pick up the game and bring it back with me in the cockpit. Pretty nifty, huh? Yes, it **was**. I say "was" because September 11th changed all that. Now, we go through the same security screening that you do. The only advantage we have is the ability to cut in line in front of you to get into the screening process more quickly. I had no earthly idea whether or not I could get this game through Security with me. It's fairly large: 30"x22"x7" and it had gears, wires and a very old, very dead dry cell battery inside.

Never one to let fear or common sense stand in the way of my collecting passion, on my next Dallas overnight, I rented a car at Dallas-Ft. Worth airport and set off for Mabank, Texas. One and a half hours later, I was in the seller's antique shop. The game was even better than I had hoped. It had keys for both the door and coin box. Additionally, it had the original tin coin box itself, a component of almost mythical proportion. I was a very lucky fellow. I loaded up and headed back to my hotel in Ft. Worth

for the remainder of the overnight stay. My flight out the next morning was a 6 AM departure. I was up at 3:15. The game had to be wrapped to protect the glass facing. Like a pinball game, you break the glass, you break your heart. I shrink wrapped foam eggshell around the glass portion and then shrink wrapped the whole game for good measure. I then used bungee cords to bind the whole thing to an extra "wheelie" that I had brought just for such purpose. By 4 AM, I was on the road in my rental car, on the way to the airport.

I'm going to leave out the part of the story where the driver of the rental car bus gets lost between the rental car building and the terminal and drives us around for almost an hour. I'm also going to leave out the part where I go to the front of the bus after seeing the same scenery go by for the third time and yell at the driver. I will tell you that I apologized to him once he finally got us to the terminal. I was nervous. I had less than one hour until take-off and besides my normal pre-flight duties I still had to get this mystery-wrapped thing through the Security gauntlet.

The time of day was on my side. There are not too many people standing in line at 5AM in the morning at the Dallas-Ft. Worth airport. Which is a good thing, I think. I came up the escalator looking like a homeless person on holiday minus the grocery cart. I had my normal over-size suitcase on wheels with gym bag attached. My flight bag is hooked to the front of this assembly. The Security people expect to see this contraption. It's like our personal "Airstream" for these five day trips we fly. They did not expect to see the "Winnebago" I'm towing with the other hand. I asked if they would like me to disassemble the game so that they could inspect the insides. The initial screener suggested that I just load it into the scanner and let the x-ray man decide. He looked at that x-ray picture for a loooooong time. Ultimately, his only concern was that I probably could not find room for it inside the airplane. I was home free.

I'm not mechanically inclined by nature. This is one reason why I enjoy disassembling and cleaning up these machines; I get to see the mechanical genius of others. Or not, as the case may be. "RAINBOW ROULETTE" is a fairly simple game

with a twist. You insert your coin and turn the knob setting the wheel spinning. The wheel spins and stops. If you are a winner by the color there is no automatic payout. You have to insert another coin. During the initial sequence of the turn of the knob, a cam rotates the payout “fingers” activating a coin slide which drops the correct number of pennies into the payout bowl. Further rotation once again sets the wheel spinning. In other words, you must play the next coin to get your payout from a previous winning spin. It’s a clever way to get another coin out of the player and also avoids the complexity required of the automatic payout games. One of the particularly attractive features of the Rainbow is the three color lighted circles on the front of the case. The circles correspond to the winning colors on the wheel and when the wheel stops on a winning color, the corresponding circle is lighted too. This is the feature that requires the battery. I was stumped by the problem of the light draining the battery until it occurred to me that the player would deposit the next coin in order to get the payout, thereby turning off the light when the wheel stopped (as they always do) on a losing color. Very clever indeed.

During my disassembly, I had cause to email another British chap for a technical question. He took a look at the machine and responded: “It looks like a British game called ‘THE CORN EXCHANGE.’” I flew to my books and by golly, Jez was right. There on page 67 was a picture of the game with the date of 1928 and the manufacture by the Essex Auto Manufacturing Co., Ltd of Southend-on-Sea. The thing is, it was “THE CORN EXCHANGE” in a former life. On my machine, the beautiful script with the name had been blacked out and the battery with associated lights had been added to make it “RAINBOW ROULETTE”. So, who did it and why? What follows is my speculation.

“THE CORN EXCHANGE” was introduced in 1928. It was intended as a takeoff on the “futures” markets. On the corn game, the indices on the wheel are commodities, not colors. Instead of three coins for a winning “yellow,” you got them for “wheat” and so forth with the big winner (!) being nine pennies for “corn.” Not only were you betting

on “futures,” you had to put in another (future) coin to get paid. Now, is that cool or what? Unfortunately for Mr. Essex, the Depression hit the following year and people were not too keen on betting on the futures market. I have no production numbers on the game but I think it’s safe to say there were unsold games lying about. Someone, possibly the manufacturer or a jobber got hold of the stock and came up with an improvement idea. Instead of trying to sell futures in a non-existent market, why not make it a rainbow pot and throw in some flashing lights for good measure? And so, ‘RAINBOW ROULETTE’ was born. The conversion was very professionally done. They added a metal strip to the door edge, the lights and the lighting mechanism and repainted the spinning wheel, all of which is nicely done. The only cheesy thing about the game is the handmade sign with the new name. In spite of all this, they forgot one critical factor of human nature and thereby doomed this game. Can you guess it? I know you engineers knew it right away. How do we play these games? We “invest” our money until it’s all gone. The “punter” (British slang for “sucker”) will stand there pumping in the coins. With his last coin, he hits a winner, lights and all. The problem is, he’s played his last coin. He cannot get the payout. More importantly from the operator’s standpoint, he cannot advance the wheel to extinguish the light. Dejected, the player leaves and the light burns ever more dimly until the battery runs out. I think it safe to assume that very few of these machines survived the bitterness of either the players or the owners. I may have one of the few games left.

That’s the saga of “RAINBOW ROULETTE.” I feel very fortunate to have it. The story may be a little corny but as far as I’m concerned, there really is a pot of gold at the end of the rainbow.

THE END

When he’s not scouring antique stores on his overnights, John can be found down in his tiny workshop muttering over these wonderful games. He would enjoy hearing from other collectors of British big penny games. He can be reached at: jp4@charter.net or (952) 891-2312.

In Memory of Ken Rounds - Gentleman Collector

by Erick Johnson

Noted coin-op vending machine collector Ken Rounds died February 28, 2002 at his home in Porterville, California. He was born in Ohio in 1925 and led a full, rich life. Ken's interests included gourmet cooking (he was a graduate of the Vienna school for pastry chefs) and collecting vending machines.

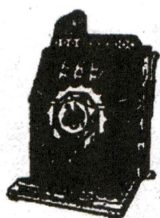
At one time or another, Ken owned just about every type and size of collectible gum and bulk vending machines available, from the common Acorn to the ultra rare OIC Vendor. Despite all the fabulous machines that he owned at one time or another, some of his all time favorites were the Eppy Charmy and the Victor Action Vendorama. Ken was also widely known as a prolific author of articles on vending machines and took great pride in the research he conducted for each such article. He never attended shows or auctions and rarely left his house except to shop. Thus, most collectors who dealt with him did so over the telephone. Those col-

lectors who made the trip to Porterville found him to be a most gracious host and were usually treated to a gourmet lunch while there.

The dawning of the Internet and its effect on coin-op collecting seemed to reduce Ken's interest in the coin-op hobby. He was firmly entrenched in the technology of the 1940's and 50's and did not want to own a computer. He was still leasing a rotary dial telephone from Pacific Bell at the time of his death. Ultimately, he sold his vending collection at auction a few years ago.

Ken left no known survivors. His body was cremated and, at his request, the ashes were scattered in the back yard of his Porterville home. Those of us lucky enough to have known Ken will miss him and the excitement he created in our hobby.

We should all pause to remember that we are only temporary custodians of these wonderful machines. As such, we should do whatever we can to preserve them for generations to come.



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Caille's Washington Scale - c.1905

by Jim and Merlyn Collings

One of the most beautiful and impressive coin-operated scales is the Washington Scale - the tin dial is lithographed in twelve colors and has a distinctive portrait of George Washington on it (see photo 1).



Photo #1

This 77" tall scale is highly prized by the coin-op collector (see photo 2).

The Washington Scale was made in birch mahogany of quality oak. If a sample piece of woodwork was sent to Caille Bros., for a slight extra charge, they would customize the scale cabinet to match the interior of the establishment. The scale has extremely ornate trimmings which are most often nickel-plated. The Caille Bros. would also copper-plate their scales and other

machines upon request. Their Model A and Model B (perfect vendor) peanut machines, for example, were either nickel-plated or copper-plated. These two peanut machines were produced around the same time as the George Washington Scale. These ornate trimmings are evident on the head, column and coin-entry (see photo 3). The 14" long cash box door is also heavily embossed and has the Caille Bros. Logo and a yale lock (see photo 4).



Photo #3

On the early Washington Scale the black enameled base was made of heavy iron. The footplate itself was heavily embossed with the Caille Bros.



Photo #4

were actually replaced or painted over. These converted scales were probably done for, or by, the Peerless Scale Co. The Roaring Twenties vendors utilized scale mirrors throughout that period. A flapper who admired herself while looking in the scale mirrors was probably more interested in seeing herself than seeing the father of her country wearing a white wig! It's amazing that probably thirty or so original Washington scales have survived.

There are two other versions of the Caille & Washington scale made. The first of these was a musical scale (see photo 6). Instead of a marquee there was a swiss made musical device encased in a glass chamber. When the patron put a penny into the coin slot one of eight tunes would play. To the best of our knowledge none of these have been found. The final version was called the "Moneyback" scale (see photo 7). This scale was developed in order to compete with the Watling Guessing Scale. The glass panel, in

Logo on it. The later version had a white porcelain base with a tiled design (see photo 5). During the post WWI period the porcelain base was still used and a mirror was put on the column instead of the ornate castings. The head was also altered during this period by affixing a mirrored surface on the back of the glass, having only the numbers on the dial showing.

Some of the Washington dials

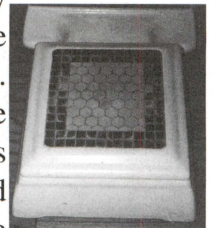


Photo #5

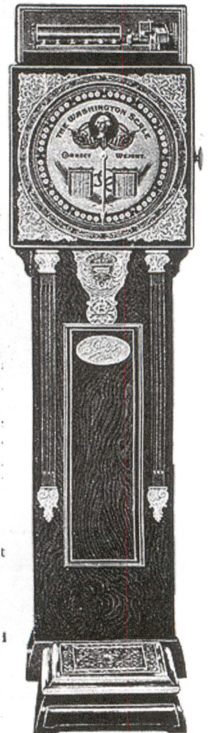


Photo #6

the middle of the column, showed the penny zig-zag its way toward the cup. One out of every five coins would be returned to the patron. This was less complicated than using the Watling Guessing scale. To the best of our knowledge there are three of these scales known.

We would like to thank Mike Gorski and Jeff Storck for their valuable input and support. One of Caille's clever slogans was, "where the Washington goes, your bank account grows."

HAPPY SCALE COLLECTING!

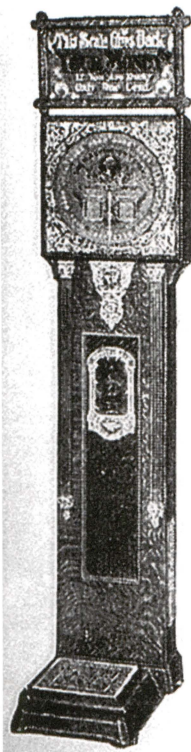


Photo #7

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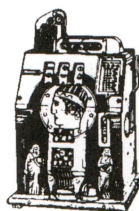


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Cast Iron Wheel Trade Stimulators

by Tom Gustwiller

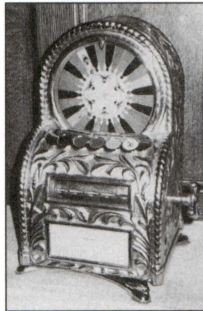
There are few classes of trade stimulators that are as confusing as the one wheel cast iron counter machines of the early 1900s. Actually, they are quite distinctive and should stand out as easily recognized and readily identifiable. Except for one problem. Most of them came out about the same time, by a variety of manufacturers, and on superficial first glance they all look almost alike. It's hard to tell the woods from the trees.

So I will try to explain the differences and help you become a cast iron wheel recognition specialist.

These unique wheel machines started with the Caille-Schiemer BUSY BEE of 1901, and when The Caille Brothers Company was formed in Detroit later the same year they picked up the machine and continued to produce it. It gets its name from its lithographed wheel which is colorfully decorated with a circle of bees in the center. The machine gives the players a choice of from one to five colors, playing either pennies or nickels in the color or colors of choice. If red or black was played with a nickel, the prize was two cigars, with no cigars won on penny play. Picking yellow would pay off in ten cigars for a nickel and one cigar if a penny was played. The top award is white, the only color segment of the wheel picturing a bee. On a nickel white played 15 cigars, and three if a penny was played. With 29 spaces on the wheel the chances of landing on white, provided it was played, are 29:1. A key feature is its turntable, allowing the machine to be turned without lifting. This was to be incorporated in all of the subsequent machines of this class.

A great improvement in design was made in the ZODIAC, produced by the Detroit foundry firm of Wain & Bryant in 1902. The

ZODIAC, put the 5-way coin head on the top just like the floor machines of its day. Only a few examples of this machine have been found. The signs of the zodiac around the rim of the wheel make this a most interesting machine and quite different from the BUSY BEE and the cast iron wheels to follow. The ZODIAC 5-way coin head is also removable, which indicates that it must have had a single coin entry head at one time, suggesting an undiscovered model. The wheel is made up of red, black, green, white and yellow spaces, virtually identical to the later Caille Bros. SEARCHLIGHT, which along with the Caille Bros. WASP, seems to have been based on this machine.



The SEARCHLIGHT of 1902 was the first Caille Bros. version, made a matter of months after the ZODIAC came out, and after the Caille firm took over the Wain & Bryant patent. It has attractive turn-of-the-century ladies on the face of the dial and 56 spaces on the wheel. It came with two standard coin heads, a single coin and a 5-way version.

Not to be left out with the new format the Mills Novelty Company of Chicago created the BULL'S EYE in 1903. It owes a lot to the Wain & Bryant ZODIAC with its top coin head and lower view-



ing window, with the play handle on the right side. The BULL'S EYE came furnished with two coin slot plates. One coin head came with five slots at the top with each slot indicating a color corresponding to one of the five colors on the wheel. The colors were red, black, white, green and yellow. The machine paid from 5¢ to \$1 in trade, as specified by the color. The other coin head had only one hole so the player got at least his money's worth in trade at each play and a chance to win more. If the player played the machine with the five coin head and bet black and the wheel hit green he received nothing. The wheel of this machine has five circles illustrated with owls. The eyes of the owls are so big they look like bull's eye, probably giving the machine its name.

The Caille WASP of 1904 picked up the design features of the ZODIAC and the modified features of the Mills Novelty BULL'S EYE with a 5-way coin head on the top and a wheel spinning coin crank on the right side. The dial is decorated with pretty ladies as was the SEARCHLIGHT. This machine also came with two coin heads and was played the same way as the Mills Novelty BULL'S EYE. The back door of the machine has a glass window so the



operator did not have to turn the machine around to see if a nickel had been played, or a slug. You could order this machine in either nickel, copper or Mexican Onyx (marbelized) finish.



It was some years before a new version was added. It was the LINCOLN from Caille Brothers Company, an advanced version of the SEARCHLIGHT. Pictures of Abraham Lincoln are displayed on this wheel, although the game plays just like the SEARCHLIGHT. The wheel has 56 spaces. Where the SEARCHLIGHT came with two coin heads, the LINCOLN added a third one as a cigar paying model. The third coin head worked the same way as the 5-way head, but added a paper award card to its top.

All six of these machines are made of cast iron and are mounted on a revolving base. The WASP, BULL'S EYE and BUSY BEE stand 14" high, while the ZODIAC, SEARCHLIGHT and LINCOLN stand 16" high. Five of these machines have removable heads, while the first one, the BUSY BEE, is 5-play only. As a group, in my opinion, these six machines are among the best looking of their time.

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Antiquing in Indianapolis

by John Carini

Every few months I get the urge to take a vacation, or at least a mini one. I had read about the Indianapolis Advertising show for a number of years, and this year I noticed that there were several antique shows at the Indianapolis fairgrounds on the same weekend. My wife and I decided to make it a 2-day vacation, and to include some local antique shopping while we were there.

DAY 1. We decided to start out at 4:30am on Friday morning, thinking that would get us to the antique shops in the Centerville, IN area (about 60 miles East of Indianapolis) when they opened at 10:00am. That was a mistake. It never occurred to me that Indiana is on Eastern time. We got to the first shop a little after 10:00am (or so we thought). The name of the mall is Webb's Antique Mall in Centerville, IN and it was a really big, excellent mall. We found lots of coin-op and plenty of great



Reel 21

advertising pieces, most at fair pricing. My first find was a REEL 21 Trade Stimulator, in really good condition for \$400. Right next to that was a 1940's American Marvel trade stimulator. The price was a bit high, but these machines were really nice. This was in the first 10 minutes, and we had only covered a small portion of the more than 80,000 square foot mall. There were coin-op machines throughout the store. We saw (2) Imps priced at \$265 each, a Gottleib strength tester, several stamp machines, parking meters, an overpriced (but nice) black Silver King and lots of nice country store advertising, displays and toys.

In the middle of the store they had an old time soda shop. We walked in to get a soda, and found many small rooms full of even more advertising and coin-op machines. The machines didn't have pricing on them but they were for sale. "Just make an offer" they told us. In this area we found lots of display cases, counter top advertising and machines includ-

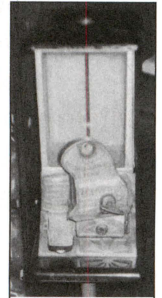
ing an early Wills Wild Woodbine Cigarettes machine for 2 pence. They also had a white and black porcelain Gooseneck Master on a stand, and a Steeplechase trade stimulator, in nice condition. We also found old cash registers and country store adver-



*Wills Wild
Woodbine
Cigarettes*

tising throughout. This mall was well worth the trip and we had barely started.

We went to a couple of other shops in that town. One had a number of pedal cars for sale, some old country

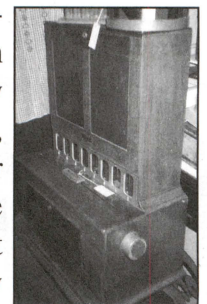


*Gooseneck
Master*

store advertising, and a few newer large cigarette machines. Then we visited the downtown area. We walked into a shop called Wheeler's Antiques. Do you know the feeling you get when you walk into a store and know it's the kind of shop that has just the kind of stuff you collect? The owners also owned a similar shop across the street, and both shops looked like an old country drug store. We found another Imp, priced at \$265, a sheet metal vendor (poor condition) and a cigarette machine. Even though we didn't buy anything at these shops, they were great shops to visit.



*Steeplechase
Trade Stimulator*



*Cigarette
Machine*

We continued along Hwy 40 back toward Indianapolis, hitting a number of antique shops along the way. There were some nice shops, but none with coin-op. As we got closer to Indianapolis, we decided to hit a large antique mall about 30 minutes South of the city, the exit 76 antique mall. This was a really big mall, with show cases full of advertising and some coin-op. We

found lots of gas station advertising here, some toys, a glass globe Ford, and one really neat find -- an old wood Puritan Mills Bell. The machine was in nice condition, but priced at \$1200. As we were browsing the store, we heard an announcement that the store would be closing in 15 minutes, at 6:00. That's when we figured out Indianapolis was on Eastern time zone. We left, traveling to our hotel in

heavy rain.



*Play-Write
Stimulator*

DAY 2. We wanted to make sure we were at the Indianapolis fairgrounds when the doors opened at 10:00am. There were a number of shows going on that day, and we attended 2. First, we went to an antique advertising collectibles show. A very nice, good size show with lots of advertising,

toys, soda, gas station collectibles and some coin-op. Here I picked up a nice old embossed Dr. Pepper soda bottle. We found a 1960's condom machine, a 1950's Play-Write stimulator, a Mills vest pocket slot for \$550, some old postage stamp machines, and an Adams wall mount stick gum machine with cracked front glass for \$90. One stamp machine that caught my eye was a Daval Postmaster stamp machine from the 1930's. At first glance I thought it was a trade stimulator. We also met up with fellow C.O.C.A. member Jack Kelly, who was set up at this show.

Then we walked over to the Indianapolis Advertising Show. Walking into that show we ran into fellow C.O.C.A. member Randy Razzoog. At this show we found row upon row of premium quality advertising, including many one-of-a-kind items you would never see anywhere else. The coin-op selection was good too. We also ran into fellow C.O.C.A. member Rich Penn, who had a booth there. We purchased an excellent advertising book from him - **The Antique Trade Advertising Price Guide** (he is the contributing editor). We also ran into our friends from Round Top, Texas, Mark and Pat, the fellows we purchased our Millard Breath Pellet Machine from. They had a nice selection of advertising, and a neat cast iron pencil machine I

have my eye on. I enjoyed looking, but the only thing I picked up was an old MasterLock Company light up sign for \$40 for my rec room. Comparing the Indy show to the Chicago show, I would have to say the Indy show had more premium quality advertising pieces, and advertising in general, but only a fraction of the coin-op vs. the Chicago show.

After we left the shows, we stopped for lunch and decided to continue hitting several more of the larger antique shops in Indy before leaving town. In one mall, I found a 1930's Shermack stamp machine. It was actually two machines bolted to a wooden base. They were missing the top caps and had broken side glass, and the owner was asking way too much - \$700. In another shop, we found a 1930's 1¢ lighter fluid dispenser for \$1200. In another shop we found some 1950's Atlas Master machines (one cent/five cent). They also had a



1950's Ford

1950's Ford with a flap for \$38, which I picked up for resale. It had a plastic globe, but I have since put a glass globe on. Another mall had a nice selection of restored juke boxes, soda machines, and an overpriced 1940's Sun Peanut machine - \$350! On our way out of town, we decided to make



Restored Jukebox

one last stop in an area that had 6 small shops together. In

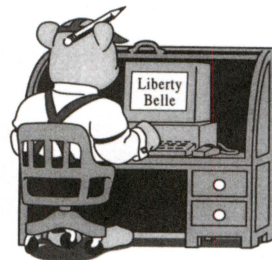


Soda Machines

one of the shops we found a 1920's red and black Master machine priced at \$450. In another, my son picked up a Northwestern 33 peanut machine for \$75. All and all, this was a wonderful 2-day vacation for us. We found lots of great stuff and didn't have to travel very far.

If you are wondering how we find all these great shops I can tell you we don't leave home without the Leggetts Antique Atlas. This guidebook tells us the location of antique shops in each city we visit. We currently have the year 2000 edition, and have contacted the Leggetts to purchase an updated version, and were disappointed that they will not be updating this directory. So where can you find us next? In June you can find us vacationing in Arizona and California. We plan to visit the Pasadena flea market, and do some serious antiquing in San Diego and Phoenix, and maybe visit a few C.O.C.A. members in the area.

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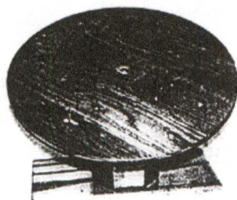
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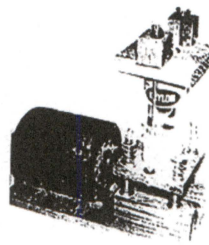


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C.O.C.A. Spring 2002 Meeting

by John Carini

This year's spring 2002 C.O.C.A. meeting was held at the estate of Jasper Sanfilippo. This is the 2nd time Jasper has generously opened his home to fellow coin-op collectors. His estate, also known as the Victorian Palace is a lovely 44,000 square foot home/museum on a sprawling 57 acres. Jasper's collection is the largest collection of beautifully restored antique music machines, phonographs, arcade, gambling machines, and other functional mechanical antiques.

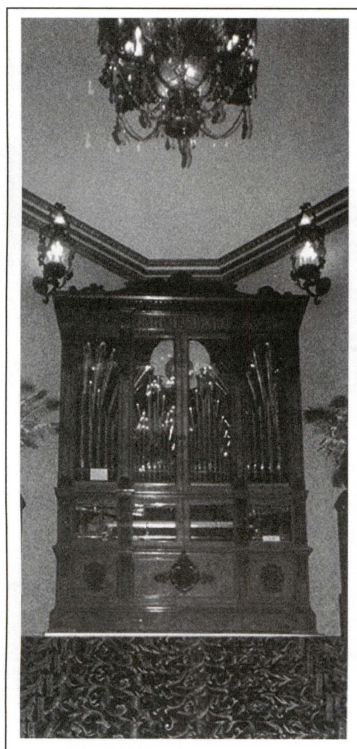
Upon entering the foyer, there is a huge Imhof & Mukle barrel organ on the landing of the main staircase (see photo). Throughout the main level, we saw over 200 music boxes and phonographs, 75 coin-operated pianos, violin machines and photo players and much more. In the music room, an 8000 pipe theater organ rises from a lower level to command center stage. You can take the beautiful caged elevator to the upper level balcony, which seats over 100 people. The upper level contains many more organs, music boxes and phonographs.

The lower level had an incredible collection of antique gambling, coin-op and mechanical machines. We found popcorn/peanut machines (see photo), a selection of upright slot machines (see photo), fortune telling machines, strength testers, and many one-of-a-kind arcade machines we had never seen before (see photo). On the fireplace, there was a nice row of tall globe peanut machines (see photo).

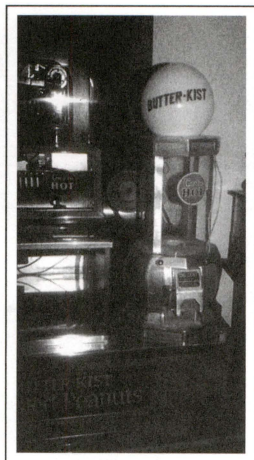
Most of the pieces we encountered appeared to be one-of-a-kind, beautifully restored antique pieces. The main concentration of antiques displayed was music boxes, player pianos, organs and other mechanical musical antiques. We found out Jasper Sanfilippo has an on-site restoration curator, which explains why everything is in nice working condition.

Thank you Jasper Sanfilippo for opening your home to our C.O.C.A. club members!

Tall Globe Peanut Machines



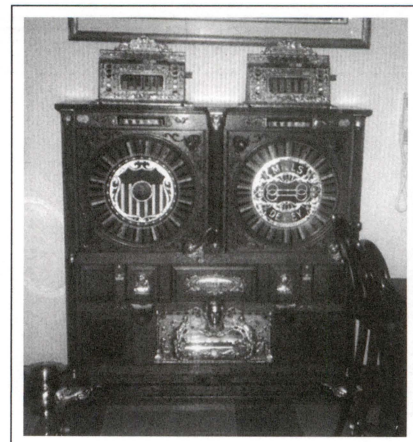
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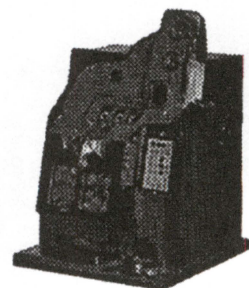
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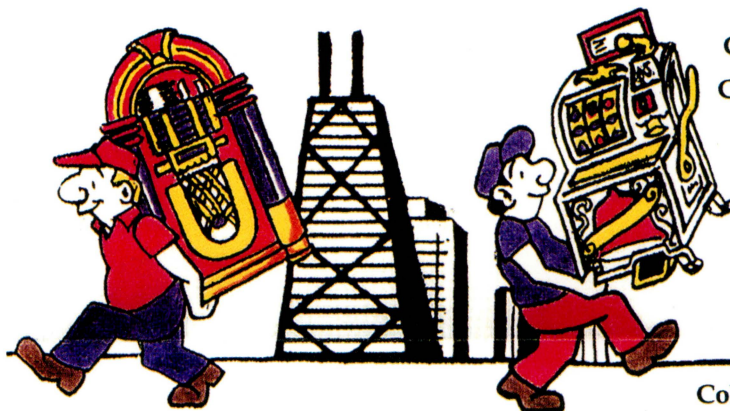
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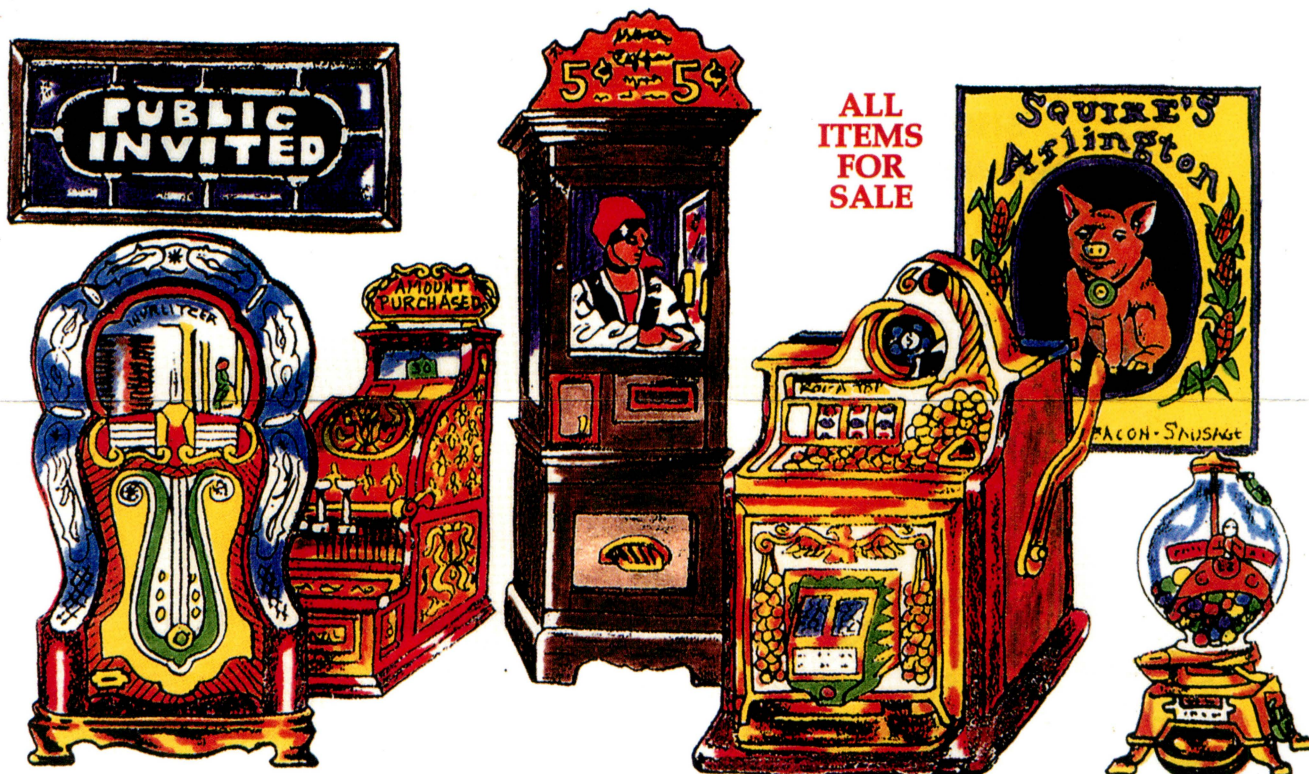
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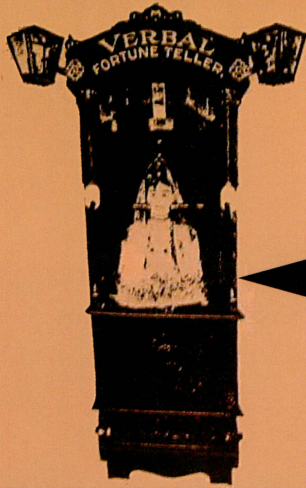
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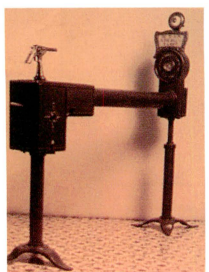
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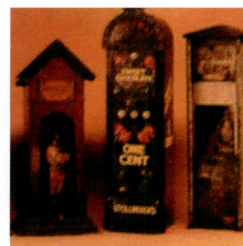
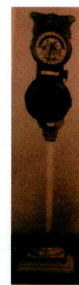
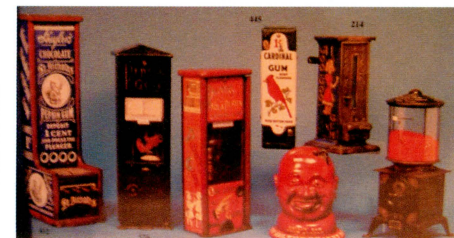
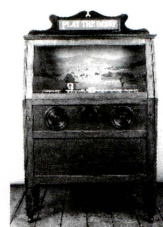
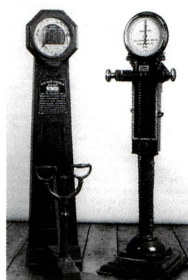
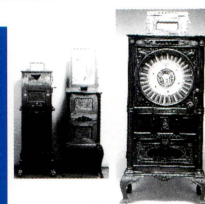
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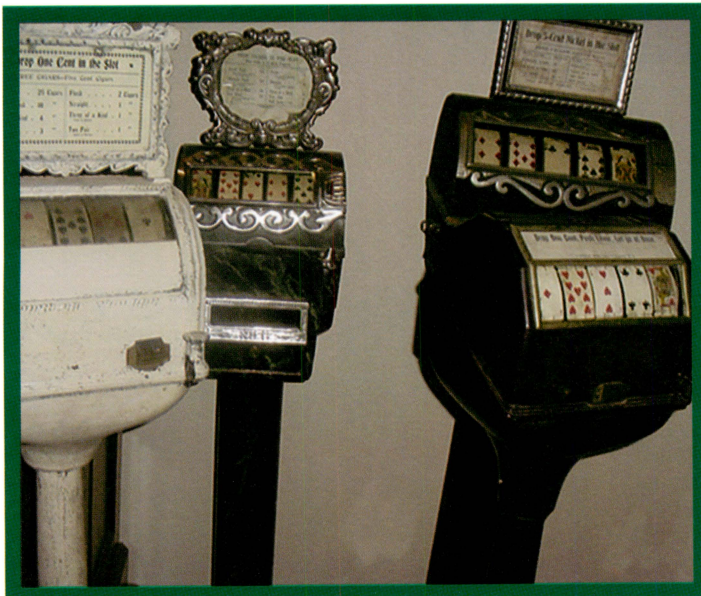


1896 Clawson "Bee Hive"

One of 5 Known Examples. See Page 6 of Last C.O.C.A. Issue.

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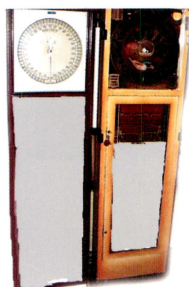
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NOVEMBER MEETING UPDATE

by Alex Warschaw

As we get older time seems to just fly by, here we are planning for the November show and it seems like I just left Jaspers. On behalf of COCA I would like to thank Jasper and his curator Robert for their hospitality and graciousness. They have done so much, for so many for so long that it becomes difficult to express appreciation. We hope you remain undaunted in your quest to obtain, restore and share the mechanical treasures still waiting to be found.

I am looking forward to a fun meeting in November - It will be held in the Turquoise room on the second floor of the Tower building. The meeting will start on Friday night the 15th at 7:30p.m. We will have light refreshments and drinks available. I have some great guest speakers lined up but cannot identify them until they actually commit to the engagement.

There will also be an opportunity to meet some new collectors and see their collections.

We will have some roundtable discussions after the official meeting - the topics so far are reproduc-

tions, eBay, and restoration tips. These discussions will be an open forum for whomever would like to partake. More info on these will be provided at the meeting.

We will have another silent auction which will be held in the Coral room adjacent to the meeting room. Please stop by and check out the unusual items available for auction. Donated items may have a reserve, historically the reserve is often lower than the wholesale value so check it out for some bargains. Proceeds will go to COCA to offset meeting costs. If you would like to donate items for the auction please e-mail me at walex6@msn.com or contact Paul Hindin at BedVibr8or@aol.com.

I am always available for tips or suggestions for the meeting agenda.

Please don't hesitate to contact me with your ideas for meetings, trips, speakers etc.

Alex Warschaw

COCA Vice President

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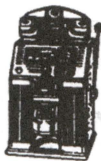
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BEWARE! of Scam

by Fred DeBaugh

In May of 2002 I sold an early, unrestored Watling Rol-A-Top to a gentleman in Texas. About two weeks later I received a phone call from the buyer. He informed me that he had received an e-mail from a woman named Vicki using e-mail address ASINJOAN@AOL.COM . She was offering to sell him a Rol-A-Top for \$1600. The pictures that she attached to her photo were the exact photos of my Rol-A-Top listed in the For Sale section of my website at www.oldslots.com .

Since the contact e-mail was sent through Ebay's system I then plugged in her e-mail address under "seller Search" and came up with an ID of GIRLWOODS . Looking over the items she had auctioned in the previous thirty days I found three slot machines auctions. All three were for my machine, using pictures lifted from my web site. She even used my descriptions. One was an original Quarter War Eagle. One a wood front Jennings Victory Chief. And the third was the Rol-A-Top.

Needless to say I was furious. I then contacted every bidder on every auction she had explaining the scam that was going on. Several bidders contacted me with information.

Through one of the replies I was told that she was having money mailed to her at 3003 W. OLIVE AVE. BURBANK CALIF. 91505.

Vicki Crawford was her name and she was contacting dozens, maybe hundreds of people offering my machines at half or less of the market value. She would insist on Money orders only.

At this point I had not contacted Vicki, as I wanted to gather as much info as possible on her. In order to get the word out as quickly as possible I posted a lengthy auction on Ebay with the title " Antique Slot Machine Bidders Must Read" . The auction detailed what was happening and asked anyone contacted by Vicki to please let me know and forward any e-mails to me.

So many people contacted me I was shocked. Several people were actually able to intercept the money orders they had sent because they read the

auction before the packages were delivered by UPS and Fed Ex. They had no idea anything was a problem until they saw the auction.

I had previously contacted Ebay who were all but useless in the matter. You would think that they would be interested in protecting their members from obvious fraud. Especially since Vicki was contacting people by cruising the slot auctions and e-mailing through Ebay's system. Not the case. They did however pull MY auction on its second run saying it violated their policies. I sent Ebay a letter telling them in no uncertain terms what I thought of their handling of the matter.

The one thing they did manage to do was deactivate the GIRLWOODS ID. As soon as this occurred, Vicki started contacting people using TULLYHI@CS.COM as her e-mail address. Once again, this e-mail corresponded to KELLYRAINRED I.D. on Ebay.

In the middle of all of this, a friend of my father's contacted me and informed me that the Olive Avenue address was the location of Dick Clark Productions and provided me with a phone number. I called it , asked to speak to Vicki Crawford and incredibly enough they put me through. There was indeed a Vicki Crawford working there. I didn't tell her who I was, asked her a few questions about the machine and her auctions. She was stammering and stuttering, obviously caught off guard. And she said a few things that confirmed she knew of the auctions. I rattled her a little and hung up the phone.

I should mention at this point that she had given people a cell phone number to contact her at. The cell phone was registered to a Vicki Crawford (I hired a private detective) and when I called it, the same woman's voice was on it as the Vicki at Dick Clark Productions.

Finally having had enough, I sent her a less than friendly e-mail, including a link to my auction to let her know that the word was out. That very day she began telling people that she was a victim of identity theft. A poor attempt to lie her way out. She also

had begun to use a Mail Boxes Etc. address for her payments. The attorney at Dick Clark Productions confirmed that the Mail Boxes address was right down the street from her place of employment.

I had also contacted Dick Clark Productions, explaining the entire situation to a very interested employment attorney on staff. She then spoke to the owner of Dick Clark Productions. Both were very up set that an employee was using their address for mail fraud.

I am out several hundred dollars myself at this point. Spent on investigations and auction postings etc. But my satisfaction in this comes from the fact that the people at Dick Clark Productions will be firing Vicki for using their address. And I plan to give her a call and another e-mail to let her know who contacted her employer. I had told her in one of my e-mails that I would make her life miserable if

she continued her scam. She did and I will.

To avoid this scam is a simple process. Never send anyone you don't know money in any form though the mail on a contact initiated by the seller. Especially for a machine that you can't put your hands on in person before the transaction. When several of the people in this scam offered to have the machine picked up by friends in California, the machines would always be in some other part of the country. The other clue is an unsolicited offer to sell you a machine with contact being made through Ebay.

When you get an unsolicited e-mail offering a machine for half or less of it's market value this old phrase applies: "If it sounds too good to be true, it probably is".

My e-mail contact it Fred@Oldslots.Com

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Advance Large Football	\$35
Climax 10	\$65
Columbus #8 with Star	\$40
Columbus #9 with Star	\$45
Double Nugget	\$40
Grandbois Cylinder	\$25
Hamilton	\$75
Lucky Boy/Bloyd	\$30
NW 33 Frosted	\$40
NW 33 Junior Tall	\$65
Regal Cylinder	\$30
Regal Pear	\$35
Silver King	\$35
Simpson Large	\$45
Victor Cylinder	\$30
Victor Square	\$30

Original Globes

Abbey Round	\$40
Abbey Lantern	\$40
Asco Hot Nut	\$95
Advance Round	\$50
Advance Large Football	\$70
Atlas Bantam 8 sided	\$60
Atlas Bantam smooth	\$20
Blue Bird Large	\$150
Columbus #3 Hex	\$125
Columbus #8 with Star	\$125
Columbus #9 No Star	\$150
Millard Cylinder	\$50
NW Model 31	\$85
NW Model 33 5# smooth	\$80
NW Model 33 5# Frosted	\$115
NW Model 33 3.5 # Smooth	\$75
NW Model 39/40 Tall	\$85
NW Model 39/40 Short	\$85

Original and Misc

Acorn Embossed	\$45
Columbus "Ace"	\$50
Victor ? Cab Plastic NOS	\$15
Vendex Fishbowl w/decal	\$75

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TALES OF THE HUNT

Hosted by **Jack Freund**

Well, we have "lucked out" and have two tales for this issue. Both were submitted by vending collectors (maybe some day I'll get an article from a slot collector or a jukebox collector or any of the other areas of coin-op collecting besides vending). I guess the vending collectors are just more passionate about their hobby!

Please submit articles and photos to:

Jack Freund, PO Box 4, Springfield WI 53176, E-mail: jbgum@msn.com

The first tale comes from a 13 year old collector (not a collector for 13 years but a teenager 13 years old!). Imagine his potential collection by age 40! Good Luck Nick.

“Beating My Dad To The Punch”

by **Nick Carini of Wisconsin**

I've been a collector since I was 8. First, Pokemon cards, then red line Hot Wheels. But for the past year I've been into coin-op, just like my Dad. Lucky for me, he takes me along when he shops for antiques. The first thing my Mom and Dad taught me was that antiques can be self-funding. By that, they mean if I buy something fairly cheap, then turn around and sell it for a lot more, I can continue to buy more and better things for my collection. I've been pretty lucky finding and selling red line Hot Wheels, and that's where I earn a lot of my antique money for coin-op machines.

I had almost \$100 when I went to Indianapolis and I was ready to buy. It was Saturday afternoon, and after 2 whole days of shopping I hadn't found a thing. We stopped at a grouping of antique shops, the last before our long ride home, Dad was caught up in conversation with a store owner, so I went on ahead to some of the other shops with my Mom. On our way out of one of the shops, Mom said "Nick, what about this machine?" She was pointing behind the counter. I leaned over and saw a Northwestern '33 peanut machine (see photo). There was no price



Northwestern '33

on it so I asked the owner "how much?" She told me it was \$75.00 I knew it was worth at least twice that amount so I said I would take it. The owner looked a little surprised, and glanced over at my Mom looking for approval. My Mom then asked the owner if we could inspect the machine, and asked could she do a little better on the price? The machine was clean, in good condition but was missing the flap. The owner said \$75 was the best she could do, since it came with a barrel lock, which was worth some money too. My mom said I could buy it. You should have seen the look on my Dad's face when he walked in and saw what I was purchasing for \$75!

The next day I sold the machine, receiving \$150 in trade on a Daval 21 Trade Stimulator. I added the Daval 21 to my collection which consists of an Imp, a Sanitary Confection, and a red 1930's Ford Gumball Machine.

Deadline for next issue ads & articles *August 15, 2002*

“The Ampco”

by Dave Small from Indiana

I met Gus in a warehouse-style antique store in Putnam, Connecticut about 6 or 8 years ago. He looked and sounded like Ross Perot, and to describe him beyond that would be redundant. For all I know he *was* Ross, but he was slumming it if he was.

I'd flown to Boston on Friday for business that started Sunday night, and had all day Saturday to scout for trinkets. Preferably glass and iron trinkets that ate pennies, with original paint and decals. I'd meandered into the store, looked around, and then asked the owner if he had any old gum, candy, and peanut machines. He led me to a chrome Ford, saying that was it, and then moved on to another customer. I said “okay, thanks” as he walked away. I checked the price, chuckled, and then turned to leave.

Gus stepped in front of me. “You looking for a gumball machine?” he asked with a twang.

I said “Yep.”

“I got one,” he said, and he said it with style. Emphasis on the “I”, so it came out “Eyyye.” He cocked his head to the right, and toward the end of his sentence swept it to the left with such pride that, judging from his action alone, he could have been telling me that Teddy Roosevelt was his grandfather. I couldn't tell if he was bragging or opening negotiations, though, so I asked if he was willing to sell it.

He said “yep” with the same proud sweep of his head, so I said, “Let's talk.” That's all it took. He pulled me over to the counter, grabbed a stubby pencil and a napkin, and started talking and drawing and talking and talking some more. The man could jabber. He was born to be a salesman, and his artistry wasn't bad either. The machine he drew was one I'd never seen before, and my heart started beating faster.

“Are you *sure* there's no lid?” I asked.

He stopped drawing and glared up at me. “Son,” he said, “this machine sits on my dresser. I see it every day. I've seen it every day for the last 10 years

when I get socks out of my drawer. If it had a lid I'd know it, and I'm telling you there's no lid.” I've been at the receiving end of some fine glares, and Gus had one of the finest. Maybe he practiced, maybe he was a natural - I didn't ask. but if he says there's no lid, then there's no lid. What there *is*, though, is a sketch of a peanut or gumball machine with a round-topped globe held down by the head of a small rod straight through the top, like a National Breath Pellet but with a plainer base and a simple straight-sided domed globe. He said he'd bought it at a tag sale in Providence, Rhode Island, and I got the impression it'd been cheap. He told me it'd been made in Providence, and when I asked how he knew, he told me “it says so right ont he bottom of the machine.” My heart beat a little faster.

Gus suggested that we hop in his car and head to his house in Rhode Island so I could see it. I think he was toying with me, but I've never been sure. I declined for a number of reasons, but we exchanged phone numbers and I promised to call when I got back to California. That night, in the quiet of my hotel room, I picked through Silent Salesmen Too to see if I could find the machine he'd drawn. I didn't find it. I'd have to wait.

A week later I called Gus from home. Before I could start talking, he said, “You know that picture I drew?”

Yeah,” I said. “In fact, I'm looking at it.”

“Throw it away,” he said.

“What?” I asked.

“Throw it away,” he said. “It's no good.”

“Whaddaya mean?” I asked. I was confused. I remembered the glare I got when I'd hinted that possibly, maybe, perhaps his picture wasn't entirely complete.

“It's no good,” he said again. “It doesn't look like that. Throw it away.”

“Well, can you send me a picture?” I asked. He'd convinced me in Putnam, but now I wanted to see

more than an artist's rendition.

"I mailed two Polaroids this morning. Call me when you gem 'em."

"Okay," I replied, and I did. the pictures I got showed a small plain machine, cast iron painted gray or silver, very Vendex-like in character, with an oval globe that bowed out at the sides and then tapered back in at the top and bottom. Oh, and a lid. Not a tiny lid, but a substantial lid nearly the width of the base. Maybe Gus didn't change socks very often, but that wasn't my concern. This machine was my concern at the moment.

"Well, it's cute, and I don't have one. Whaddya want for it?"

I could tell he'd given this thought already. He said "one hundred and fifty dollars," and the way he said it I could imagine his head sweeping right-to-left at about the "fifty." I could also hear the smirk through the phone lines as he named this ridiculously high figure.

This put the ball in my court. Let's see now: A hundred and fifty bucks for a small cast iron machine I'd never seen or heard of before. ee, let me think about this for a couple of days and get back to you, okay, Gus? Yeah, right. But I didn't want to jump on it because I thought that would disappoint him, and I wanted him to feel good about this. Maybe he'd write a story for a collector magazine someday about how he got Big Money for this little peanut machine he'd picked up at a tag sale for \$3. About how he'd soaked a young feller from California who was naive and willing to pay \$150. for it. So I hemmed and hawed for a minute before answering.

I finally said, "Welllllll, I guess that sounds fair. I'll send you a check," and did the next day. The machine arrived less than a week later, so I knew Gus had shipped it before he got the check. I liked that token of trust, and I grew to like Gus during the few conversations we had. I think about him sometimes and wonder how he's doing. I hope he somehow parlayed that \$150 into thousands, but I doubt it. I sensed a fun and generous guy under his crusty



exterior, and I hope he's still having fun with young fellers. He was unique, as is the machine he sent. It's 9 inches tall, made of case iron, and screams 'Vendex' except that the bottom is boldly embossed "AMPCO PROV.R.I." A fair number of people have seen it or pictures of it, and none has ever



seen another one like it. To the best of my knowledge it's the only one known. It's cute but isn't visually exhilarating, and I once considered selling it when space was tight. I told my wife that, and she confessed to liking it and asked me not to sell it. I don't know why she likes it except that it's "cute", but that's enough for me. I still have it.

When I visit antique stores, I still ask before I leave if they have "any old gum, candy, or peanut machines tucked away," but now I ask loudly. There's no telling who else within earshot might want to know.



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2003 C.O.C.A. CALENDAR

Time is running out for you to have your favorite machine or collectible featured in the 2003 C.O.C.A. calendar. The deadline for submission is August 15, 2002. Please send a photo (35mm if possible) to: Jack Freund, P.O. Box 4, Springfield, WI 53176. You could also e-mail photo to jbgum@msn.com. JUST DO IT!

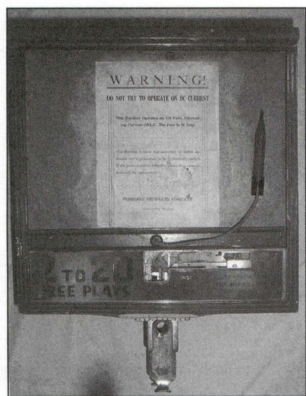
MY UNUSUAL FINDS

by Harry Schoon

I was in the line-ups before sun-up, and my adrenalin was really pumped up. Would I find at least one really good piece? This was my second visit to the Kane County and Chicagoland Coin-Op Shows, held mid-April in St. Charles, Illinois. As a new member of C.O.C.A., let me say how enjoyable the shows were.

When I came in the gate to the Kane County show, I could only marvel at what was there! There was every kind of machine displayed, from slot, jukebox and Coke to arcade, etc., etc. There were also signs and other nostalgia.

I selectively cruised back and forth, and made a few good buys. A very odd-looking machine suddenly caught my attention. Presumably, it was a payback machine to mount a punchboard. I had never seen or even heard of such a machine before, and was intrigued. Did it take a regular punchboard?

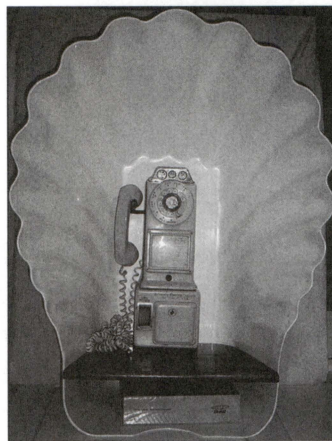


A Peerless Product

How rare was it? What year was it made? I asked these questions, but unfortunately, not much was known, other than that it was made by Peeless Products Company, out of Kansas City, Missouri.

I ended up buying the machine. It measures 14 inches by 14 inches, is 8 inches high, and works on

five cents. It lights up beautifully, and has a slide open payout drawer beside the cash box. The slot in the machine is for a punchboard measuring 9 inches by 13 inches. Do you recognize the machine from the photograph? If anyone is familiar with it, I would most definitely appreciate hearing from you.

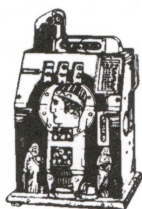


Shell Phone Booth

On Friday, I took in the Chicagoland show and met quite a few of the dealers who had been at the earlier show, as well as many new dealers. I bought more machines, including a Shell phone booth with a yellow automatic electric payphone. I have included a photograph of this. Can anyone profice any history about it? Could it have any connection with Shell Oil gas stations?

Later on Friday, my friend and I decided to go back to Ontario, Canada. I'm sure the next trip to Chicago will not be far off!

I am a collector of the unusual and mechanical coin-operated machines. If you can help me with information about my new purchases, please contact me at schoonh@sympatico.ca or C.O.C.A.'s website: www.coinopclub.org



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THE PENNY ARCADE

Article from Billboard Magazine March 15, 1947 submitted by **Ken Reubin**

From the files of Dick Bueschel whom over many years had lovingly authored numerous coin-op books and informative articles, shaping our hobby with facts and information. Through the legacy of his coin-op research library on vending and arcade machines, I am continually amazed to witness the scope of his efforts and his dedication to his lifelong passion. Wonderfully interesting and important articles from contemporary magazines such as Billboard, Coin Machine Journal, Automatic Age, plus company research, patents, advertising, and much more, all in copied form when making copies was very expensive, provides us with a rich ongoing source of information.

This is the first example of this legacy to be presented in C.O.C.A. Times for all of us to continue to learn from and enjoy. Thanks again, Dick.

Ken Rubin

.....

Important in the past and present history of the coin machine industry is the Penny Arcade. Its beginnings are the beginnings of the coin machine industry, and the developments in the field have been responsible for the growth of the trade as a whole.

THE FABULOUS fortunes that pyramided from the humble Penny Arcade have marked it as part of a Horatio Alger episode in the meteoritic rise of motion picture magnates such as Marcus Loew, Adolph Zukor and William Fox. But the Penny Arcade of 40 years ago has also left its mark in coin machine history, a chapter in the rags-to-riches saga of American mass amusement.

The Penny Arcade stemmed from the now forgotten phonograph parlor of the 1890's, a coin location where the public sampled the wonders of Edison's new talking machine. The first nickel-in-the-slot phonographs had made their appearance in locations where crowds would gather, primarily saloons, cafes and railroad and ferry terminals. But operators soon found that their machines were not only taking a physical beating from a thoughtless public, they were subjected to slugging as well. Coin boxes yielded more lead washers and buttons than nickels, and frequent calls for repair men added heavily to operating expenses. The single cylinder records required frequent changing, and

the machines were failing to reach that large potential audience of women and children who would not patronize saloon and café locations.

Andem's Innovation

John L. Andem, president of the Ohio Phonograph Company, one of the pioneer concerns in the coin phonograph field conceived the idea of overcoming the obstacles by grouping a dozen machines in a store location, where they could be supervised and serviced. Here an attendant made change, and kept the machines and location clean. Patrons could now listen to a series of the single-cylindere machines in succession, and the parlor nabbed nickels by featuring changes in program. Andem opened his first coin parlors in 1890 in Cincinnati and Cleveland, the former located in the Emery Arcade, and this led to other operators selecting similar sites that became known as "arcades."

Andem's success in attracting family trade to pleasant parlor surroundings to hear the latest hit from New York led to widespread adoption of this mode of coin operation, and by 1893 there were over a 100 similar phonograph parlors in operation. The coin phonographs were "highboy" models into which a patron dropped a nickel and listened by means of a pair of stethoscope ear tubes as the cylinder ground out a selection like The Ravings of

John McCullough. While the high cost of the machine (\$150) precluded any overnight growth, phonograph parlors were putting in their appearance in the larger American cities. [Figure 1]

Edison Helps Out

Along with the rest of the entertainment world, the infant phonograph parlor was hard hit by the disastrous depression of 1893, and operators began to hunt for some novel attraction to stimulate business. Edison, who had given his talking machine eyesight with the Kinetoscope a peep-show using 50 feet of film was persuaded to develop this sight device for commercial exploitation. The new machine made its debut in 1894, when a group was displayed at a Kinetoscope Parlor in New York. He patron glued his eye to a lens and saw a series of jerky flashes of action. Slot devices were soon added to the machines, and coin operators had a new Edison wonder for the public. At first the Kinetoscope was exhibited by itself, but, as the phonograph parlors had control of the best locations. It was natural that the two coin devices were featured together where their joint efforts coaxed a flood of nickels from patrons. Kinetoscopes were like coin-phonographs, an expensive investment, selling at \$200. [Figure 2]

Parlor operators of this period traded on the publicity that Edison had garnered in the press as the "Wizard of Menlo Park," and no parlor was considered complete without a huge bust or picture of the famous inventor. [Figure 3] Some of the operators, with a flare for showmanship, persuaded Edison to sell them a coin-operated X-Ray outfit, consisting of a five-inch induction coil and three tubes. This device, or a rival Catho-scope made by the Hammerschlag Company in New York, was used to add a scientific atmosphere to the offerings of the phonograph parlors which began to adopt names like "Wonderland." A few of these locations merged with or became part of Dime Museums, but the vast majority retained their "parlor" status.

Mutoscope Arrives

Edison's Kinetoscope soon had a superior in the

Mutoscope, a drop card device marketed in 1896 by the American Mutoscope [and Biograph] Company, New York. This concern fitted up parlors in New York, Washington, Philadelphia and Baltimore, with plans to sell the locations outright. However, their asking price found no takers, and the company was compelled to operate the parlors. However, the Mutoscope caught the public fancy and the gross receipts during the first years of operation not only covered what the company had asked for the parlors but paid rental costs as well. Soon the Mutoscopes were invading phonograph parlors, and, in the face of this competition, the price of a Kinetoscope dropped to \$100.

In 1894, Mitchell H. Mark, who had been in the hat business in Buffalo, purchased a run-down phonograph parlor in that city. This location was suffering from both the depression and a lack of showmanship. Mark installed Kinetoscopes, rechristened the parlor "Edisonia Hall," and advertised his attractions. Soon he was earning a comfortable, though by no means a conspicuous, livelihood. Both he and his brother, Moe Mark, branched out into varied theatrical ventures, but they always remained in the arcade field.

The Marks's first break came when the Pan-American Exposition of 1901 brought the crowds to Buffalo and their People's Arcade on Main Street earned some \$35,000. As a result of this flood of business, Mitchell Mark conceived the idea of getting volume patronage on coin machines by lower prices from a nickel to a cent, and by locating where throngs of passers-by would insure a continuous patronage. He called his new parlor a "Penny Arcade" and after its initial success in Buffalo, decided to test the idea in a New York City uptown location. When this proved a hit, Mark moved into New York's Union Square, one of the city's busiest thoroughfares [sic], where, in 1903 the penny arcade came into its own.

Machines from England

During the 1880's a number of coin entertainment devices found their way to the United States from England, traveling in the wake of the success-

ful coin-operated scale. These were strength, grip and lung testers, electric shocking machines, and fortunetellers. The machines were rugged wood and cast-iron affairs proven on location in English pubs, and depended on their initial novelty for drawing power. They were quickly successful. The machines found their way into saloons, especially in New York City, and railroad stations. Like the first American coin-phonographs, their production was slowed by the depression of 1893. Most of these devices were sold outright to location owners, who frequently junked the machines when they went out-of-order too often.

To these British importations were added two American innovations, an eau de cologne vender for perfuming handkerchiefs, and a die stamper, which cut a patron's name on a strip of aluminum. Mark grouped all these penny-in-the-slot contrivances in one arcade, flanking them with batteries of phonographs and Mutoscopes, which remained the backbone of coin-operation. In its first year, the Union square arcade grossed a phenomenal \$101,000, returning a 20 percent net profit on the original investment.

The old-time arcades, which followed the successful Mark pattern, consisted of rows of machines placed along the walls of an open-front store, and, if the location was large enough, a double row of machines would be placed back-to-back down the center of the room. The athletic machines, such as strength and lung testers, were always located near the rear of the arcade where patrons, who were blowing themselves blue in the face on a lung tester, could not be ridiculed by passersby. Punching-bags usually carried a placard to the effect that Corbett or Fitzsimmons had once made a scorer of several thousand, and invited the patrons to beat the champion.

Female Attractions

Weighing machines and fortune-telling devices were placed near the front of the arcade to snare the female trade, while phonographs and Mutoscopes were also placed up front to prove that the arcade was up-to-the-minute in its attractions. A player

piano, usually a Tonophone or Peerless, was used for ballyhoo, while gum, candy, and nut venders completed the picture. Plenty of room was allowed for the crowd to drift about and successfully experiment with the machines. Operators would periodically shift their devices about, for the public would rapidly tire of an arcade where it constantly saw the same machine in the same place.

The arcades operated from 8 a.m. until 11 p.m., and, during the summer months when people flocked to the beaches, no amusement park was complete without its Penny Arcade. Park locations operated on a 20-35 per cent commission basis, or brought rental fees of from \$100 to \$1000 for outright season privileges. Women and children were found to be the arcade's best customers, and card venders were developed to meet their tastes. These cards carried celebrities' pictures, jokes, horoscopes, fortunes, advice on whom to marry, lover's messages, etc.

Mitchell Mark's Union Square arcade developed into the Automatic Vaudeville Company, which subsequently branched out into some 35 parlors, operating 4,600 machines. [Figure 4] Associated with him in this enterprise were a large number of investors including Adolph Zukor, Marcus Loew and actor David Warfield. Loew and Warfield withdrew in 1904 to form their own concern, the People's Vaudeville Company, operating three locations in New York and another in Cincinnati, while over in Brooklyn, William Fox operated a small arcade of his own. The arcade idea boomed and even spread across the border to Canada where the American Arcade Company operated in Quebec, Montreal and Ottawa. The Mills Amusement Company advertised in 1905 that it had netted \$3000 in one month from a State Street location in Chicago. As the arcades multiplied they began to compete, and it was not unusual to find several on one city street. Competition meant showmanship, improvement in machines and an increasing overhead in decorations, illumination and fancy stucco and pressed steel fronts. With a blaze of electric lights, bright colored signs and a blaring player-piano for ballyhoo, arcades mushroomed in every

large city in America to cater to the demand for cheap flash entertainment.

Past Arcade Glory

Some idea of the past glory of the arcades can be discerned from one operated by the Automatic Vaudeville Company on New York's 14th Street. [Figure 5] Here hundreds of coin devices were pulling in pennies, and the management found that coins were actually clogging the machines. To meet this collection problem a series of tracks (boxed in) were run beneath the machines, and each machine was connected by a steel pipe, running from its coin box, to the roof of the boxed passage. The base of the pipe had a drop door, and eight electrically operated cars were run on the tracks. As a car passed beneath a machine, it automatically opened and closed the drop door to receive a shower of pennies. After having made its rounds, the car traveled down an incline to the manager's office where it passed over a catch which released the bottom and allowed the coins to pour down a chute to the safe. Each machine in the arcade was numbered, and slugs bearing corresponding numbers were periodically placed in the machines. When a numbered slug did not show up in the penny collection, the manager knew that the machine was out of order.

The most profitable arcades were those operated on a chain basis, such as the Automatic Vaudeville Company and Mills Amusement Company, which had locations scattered in cities and parks throughout the country. These concerns could engage in large-scale buying or manufacturing, and the Automatic Vaudeville Company actually controlled the Grand Rapids production of phonograph cabinets. Chain locations could exchange machines, pictures, records, and signs to give their arcade new blood. Material circulated from one spot in the chain to another, and, by the time it had rotated thru the circuit, it was sufficiently fresh to pull in a new stream of coppers at its original location.

The smaller arcades lacked these advantages, and they depended on new attractions or dressed-up machines to give their locations much-needed novelty. Thus, the drop-card subjects ran a bit toward

the spicy side such as "The Sultan's Harem," or the shocker-type like "The Hanging of Mrs. Rogers." The Rogers pictures scored something of an arcade box-office record when they drew 2,400 pennies tone machine in a New York arcade during the first three days of showing.

Early Manufacturers

The bulk of the arcade machines were manufactured by Caille Bros., Detroit, the Mills Novelty Company, Chicago, and the William Rosenfield Company, New York. [Figure 6] Basically the Penny Arcade devices were quite similar, but their manufacturers made attempts to give them a different appearance or a new claim. Electric shockers, for example, instead of merely inviting patrons to see who could absorb the most electricity, began to advertise that the machine was beneficial for headaches, neuralgia, rheumatism, and all nervous disorders! Caille Bros. Modernized the lifting machine, which was merely the reverse of a scale mechanism, by bringing out a Tower Lifter, in which the tugging customer would light a series of electric bulbs on a tower and ringing a bell at the top when the highest score was registered. The Mills Company called its perfume vender "Whiffs of Fragrance," offering a choice of not one but four different odors, while the Roovers Bros. in Brooklyn substituted a colored nameplate for the single aluminum strip in their die-press. [Figure 7] The Exhibit Supply Company, of Chicago, brought out new series of novelty cards for vending machines, and fortune telling devices were re-christened "Gypsy Queens," complete with Oriental costumes, drapes and colored lighting.

In 1905 the Penny Arcade was meeting the prime need of the new century for inexpensive mass entertainment, and it saw no need for innovations. The new city workers had no money for the relatively expensive theater, and language barriers operated against the immigrant population. The few coppers they could spend for amusement went to the arcades. But suddenly the flood of pennies pouring into the arcades was slowed by two developments. As the Penny Arcade had been standing

still, the phonograph and Kinetoscope had progressed.

The phonograph, which had given rise to the early parlors and arcades, was no longer a curiosity. The introduction of cheap spring motors and mass production had brought it within the financial reach of the average family and made the talking-machine a household instrument. Meanwhile the Kinetoscope had graduated from its peep-show slot cabinet to the screen, giving rise to the nickelodeon. With both the phonograph and the Kinetoscope finding new sales uses, the arcade was having its backbone broken.

First Nickelodeon

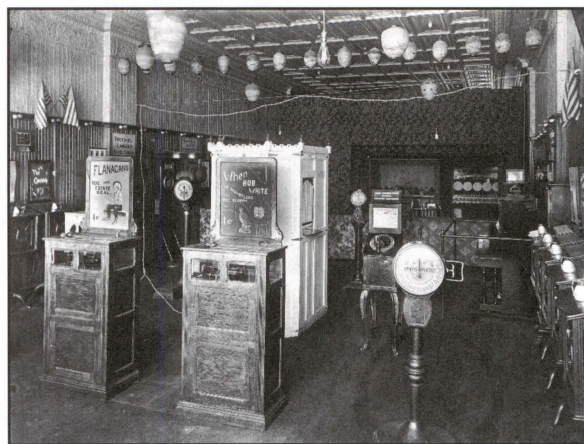
The first nickelodeon appeared in Pittsburgh in June, 1905, in a remodeled store-room, and, ironically, was located next door to a Penny Arcade. Its instantaneous success led to a skyrocketing boom. Soon arcade operators from coast-to-coast were installing projection machines, usually in vacant lofts over their arcades. In several locations customers were first persuaded to visit the upstairs movie by means of a "crystal staircase" constructed of glass, with running water underneath. On their way down from the nickelodeon, patrons were routed out thru the arcade itself, and as they passed thru the rows of machines they would often drop odd pennies into the chutes.

Other arcades partitioned off a section for mov-

ing-pictures, and moved their coin machines into the lobby. Arcade owners began to feel real competition from the nickelodeon, for the new movie houses sprang up wherever a vacant store offered itself as a location. To meet this rivalry from the screen, the phonograph and Kinetoscope had been combined in devices such as Rosenfield's Illustrated Song Machine, a coin cabinet in which a phonograph record was co-ordinated to play while a series of drop pictures clicked off, and the patron was given a "talking-picture" he could see and hear. [Figure 8] This idea incidentally, was not new and can be traced back to the similar Kinetophone, marketed by Edison in 1895.

By 1907 the motion picture had evolved into a separate kind of entertainment and some arcademen such as Loew, Zukor and Fox turned all their attention to this field. Those who remained with the Penny Arcade began to gradually fall away from the idea of building their businesses around movies. The accent was now on more and better amusement games, unusual shooting galleries and various novelties. With the arrival of the 1920's when new principles were introduced to coin-operated amusement games, arcades began to assume their modern day appearance and finally reached their peak of popularity during the recent war [WWII] years. For wherever crowds have spare time and operators have novel coin machines the Penny Arcade will flourish.

A Roovers Stamper centered between Rosenfield phonographs, and Rosenfield picture machines on right wall.



An assortment of machines from different manufacturers. Caille Hercules Grip Test and Mills Punching Bag in background.



Pennsylvania Railroad Station with Edison Automatic Phonograph parlor.



Peter Bacigalupi's Kinetoscope, Phonograph, & Graphophone Arcade, San Francisco.

The Arcade



The front view of the Automatic Vaudeville on 14th St., New York City.

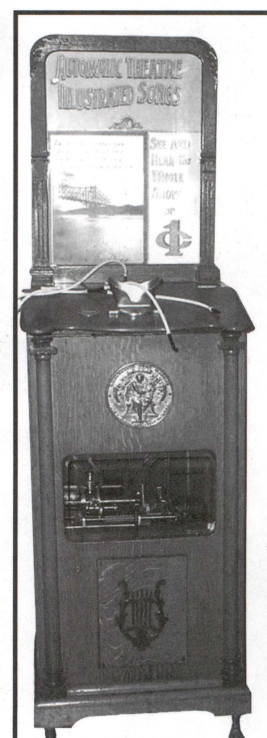


Another view of the railroad station phonograph parlor shows Edison's picture on wall at left.



Interior view of the Automatic Vaudeville on 14th St., New York City.

The Rosenfield Illustrated Song Machine. Glass slides or stereo views were matched to appropriate music.



LAS VEGAS - April 15, 2002

The premier Las Vegas auction held by Sidlow and McGuire, came off like a true Las Vegas show production. The April 6th & 7th auction held at the Tropicana attracted over 300 bidders from all over the U.S. Over 1,000 lots of advertising, petroliana, gambling, western memorabilia and coin-op moved through the auction smoothly and with very spirited bidding. Auctioneer Mike Eckles kept bidder interest from start to finish.

Many of the lots set new record prices. The rare Caille "Black Cat" with music brought \$38,500. including the buyers premium. Two Frank Polk carved figure slot machines brought \$19,800. and \$18,700. A restored Wurlitzer #1015 juke box brought \$10,450. A Mills Violano brought \$23,100. while a Seeburg KT Orchestrion sang it's way up to \$14,850. The very rare Huyler's "St. Nicholas" Gum & Chocolate vender brought \$17,600. The "Lucat" gum vender sold at \$11,000. Petroliana brought strong prices as well. Visible gas pumps

sold between \$2,200. and \$3,300. Two children's barber chairs, with horse heads sold for \$3,960. and \$3,850. An unusual Black "Smoker" automation...in excellent condition sold at \$12,100.

Attendees were pleased with the merchandise, the presentation and the speed of the auction. One bidder from Chicago said, "This is the nicest grouping of merchandise we've seen here at an auction in several years. And they did a great job of presenting it." Peter Sidlow commented, "We've put extra effort in the organization and presentation of this merchandise. It's all top quality and deserves nothing less."

Bidders asked about the next auction and Sidlow announced the October 19th & 20th, 2002 auction, also at the Tropicana will feature a large Country Store collection. Pat McGuire also added: "This auction had some great merchandise and we think the October auction will have equally interesting lots, we're anxious to get started on it."



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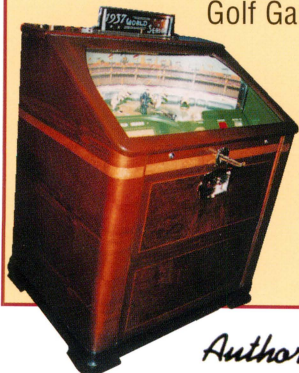
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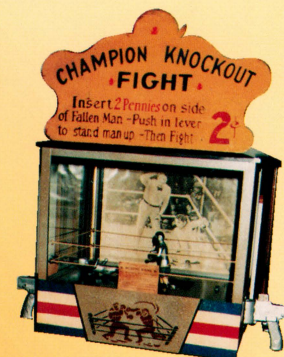
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